The Sadul Oriental Series--Dedicatory Volume

GIT-MANJARI

गीत-मंजरी,

राजस्थानी भाषा रा प्राचीन चारणी गीतां रो संकळन

अनूप संस्कृत पुस्तकालय, बीकानेर

संवत् २००१

समर्पण

पिता समान प्रजा नै पाळै
नेड़ी आणै नको अनीत
जैतहरा, घर-घर जंगळ में
गायीजै मंगळ चा गीत

जुग-जुग जीवौ जै जंगळधर
कोड़ दिवाळ्यां राज करौ
लछमीनाथ करौ चित-चाया
मा करणी सिर छत्र धरौ

वूठी सादुळ भूप वीक-धर
आणंद-सरि उमगाणी ।
मन-मन में नव अंकुर फूटा
जंगळधर लहराणी ॥

नाँचै सारंग सारंग बोलै
सारंग बापूकारै
वीकहरा वूठंतां मुरधर
जीवण टहुका मारै

वाजै घर-घर रहस-वधाई
तो वूठां वीकाणै
तीज तणो तिवहार सदांई
वीक तणी धर माणै

कुळवट-पाळण करण-समोभ्रम
घण मौजां बरसावै
सावण वीकानेर सुरंगो
बारूं मास मनावै

सूचनिका

FOREWORD

'The Sadul Oriental Series', of which the present is the dedicatory volume, has been established under orders of His Highness the Maharaja for the purpose of bringing to light and publishing old Rajasthani and Hindi manuscripts preserved in the Oriental Library in Bikaner. It is, therefore, a companion series to the Ganga Oriental Series which publishes ancient Sanskrit manuscripts.

His Highness the Maharaja's interest in Rajasthani and Hindi, and his desire to encourage literary activity in the language of the people, are in keeping with the high traditions of the Bikaner Dynasty. More than one of the Rulers and cadets of Rao Bikaji's House have made notable contributions to Rajasthani literature; of these, undoubtedly the most famous is Maharaj Prithvi Raj Rathore, the friend and companion of Akbar, whose *Veli Krisan Rukmini ri*, which was edited sometime ago by the Hindustani Academy of Allahabad, is one of the acknowledged masterpieces of vernacular literature. A poem by Maharaja Karan Singh is also included in the present volume.

I am deeply obliged to Dr. C. Kunhan Raja, M.A., D. Phil. (Oxon.), Honorary Adviser to the Anup Sanskrit Library, who placed his enthusiasm and trained skill in matters of this kind unreservedly at the disposal of this Government. The Editorial Board of the series has been responsible for the selection of the pieces, and I would take this occasion to give expression to my thanks to Professor N. D. Swami,

and the staff of the Anup Sanskrit Library on whom fell the responsibility of selecting and editing the pieces.

I trust Git-Manjari will be the precursor of a useful and popular series which will not only show to the world the rare beauties of ancient Rajasthani literature, but will be an inspiration and encouragement to the literary workers in Hindi and its dialects.

K. M. PANIKKAR.

PREFACE

His Highness the Maharaja of Bikaner was graciously pleased to sanction the publication of a Series called the Sadul Oriental Series, in which will be included classics in Rajasthani and Hindi. The Bikaner State had already started a serial publication of Sanskrit works and it was my privilege to edit the Dedicatory Volume in that Series. Now I am editing another work in that series. The members of the Anup Sanskrit Library, Bikaner, and myself feel it a source of great joy and gratification that the Dedicatory Volume in the Series bearing His Highness' name could be got ready to be submitted for His Highness' kind acceptance on the auspicious occasion of his birthday.

During my brief stay at Bikaner in May and June of this year, the most important point to which I paid my attention, among other things, is the arrangements for the publication of the first volume in the Series which His Highness was graciously pleased to sanction even in the first year of his reign. The idea struck to me that the most appropriate material for inclusion in the Dedicatory Volume would be a collection from the immensely rich literature of contemporary songs in Rajasthani, available in the Anup Sanskrit Library, describing the exploits, the great royal virtues and the liberality of the former kings of Bikaner and the great patronage bestowed by them on poets and authors, as sung by the bards of those days. I placed this suggestion before Major K. M. Panikkar,

the Prime Minister of Bikaner, himself a great scholar and author of world reputation, and he appreciated the idea very much and approved of it.

With the assistance of Mr. Ram Nivas Harit and Mr. Megh Raj Goswami, who are both on the staff of the Anup Sanskrit Library, I arranged for the preparation of a preliminary collection of songs. Since my plan was to get the volume ready in time for submission to His Highness on the occasion of his birthday, I decided to select forty-two songs, in so far as he completes his forty-second year.

On a model prepared by me for the first few songs, the prefatory notes in English were prepared for all the songs. The corresponding notes in Rajasthani were taken from the work from which the collection was mainly made. The selection of types, the general plan and arrangement and the whole format were suggested by me. I am very much obliged to Professor Narottama Dasa Swami for his kind help at all the stages in the progress of this undertaking.

It is only in the fitness of things that in such a collection of songs, the first should be a *Mangal* song about Sri Karniji Devi. It was through Her blessings that Rao Bikaji was able to found the kingdom in the middle of the fifteenth century. The fruits of Her continued blessings and Grace on the successive occupants of the Bikaner Throne are even now evident from the high position which the State occupies and from the prosperity and advanced condition of the affairs in the State.

The songs included in this volume were sung in the praise of the kings of Bikaner starting from Rao

Bikaji, the founder of the Kingdom, to Maharaja Anup Singhji, who ascended the throne about two centuries after the kingdom was founded. Similar songs are available about the subsequent kings also, in the collection of the Library. In so far as the major portion of the works in the Library was collected by Maharaja Anup Singhji, I thought that this volume may stop with him. Songs about Maharaj Prithvi Raj Rathor, brother of Mahraja Rai Singhji and about Padam Singh, brother of Maharaja Anup Singhji are also included in this collection. A song composed by Maharaja Karan Singhji is also added (No. 26).

The Press is not equipped for the publication of such works and its normal work was heavy enough. During recent times, the work in the Press has increased considerably. It is above all such responsibilities that the Press had to undertake this publication also. The Superintendent of the Press deserves great credit for publishing the book so very expeditiously; the speed has not at all affected the quality of the printing or the general appearance and the get-up of the book.

Sincere thanks are due to all these persons who have worked for bringing out this publication in time, taking a really personal interest in it and ignoring great personal inconvenience.

Major K. M. Panikkar, the Prime Minister of Bikaner, has been the fountain for all inspiration that has given the necessary strength and perseverance to all those who have worked hard in bringing out this

book in time. In the midst of the heavy official duties, which would have staggered even the steadiest person, he has been able to fully go into the minutest details and to give proper advice and guidance. The encouragement that he has always given has enabled those who worked in bringing out this publication to finish the work in proper time.

I take this opportunity to record my sincere gratitude to Major K. M. Panikkar for giving me this chance to be associated with this publication, although my association here is purely unofficial and informal. During my fairly long period of connection with the Adyar Library and the University of Madras, now extending over nearly twenty years, I had learned something about higher research and about publication of works; and during my stay in Bikaner in May and June of this year, I was given a chance to make my experience in this line of some service to the Anup Sanskrit Library. My part in this publication consists of merely giving advice and some suggestions. I am grateful to the Prime Minister for making it possible for me to make even this small contribution for such a great undertaking. It is, indeed, a great privilege for me to get this chance to be associated with the Serial publication inaugurated by the Government of His Highness the Maharaja of Bikaner even though I do so only in a very informal and unofficial way.

On behalf of all those who are devoting their time and energy for the study of Indian Languages and

Literatures and who are interested in these literatures, and on my own behalf, I express the gratitude of the world of scholars to His Highness the Maharaja for the noble patronage he is bestowing on Indian Literatures and Indian Culture, following the great traditions of that Royal House. For all the kindnesses and favours bestowed by His Highness on me, the only way in which I can show my gratitude is by placing at the service of His Highness whatever little capacity for work that I may have earned by dedicating myself to the cause of higher studies and research.

University of Madras,
10th July, 1944.

C. KUNHAN RAJA.

GIT MANJARI

INTRODUCTION

On the occasion of inaugurating a Series bearing the name of His Highness the Maharaja of Bikaner, for publishing classics in Rajasthani and Hindi, one can not think of a more appropriate literature for inclusion in the Dedicatory volume than the songs that are collected here. This volume is dedicated to those great kings of old, who founded and protected the Bikaner kingdom, who fought against the infidels who were defiling the sacred land of their forefathers and bringing ruin and devastation to India's prosperity, both worldy and religious, and who thereby protected the religion and civilization of the land. In their life they represented the ideal of kingship and one has only to read through authentic presentations of the history of Bikaner to find out how all the great qualities of kings enumerated by Kalidasa in the opening verses of his immortal Raghuvamsa were truly exemplified by these kings in their daily life. For one, starting on writing a history of Bikaner, no better introductory statements can be secured than the five verses beginning with

सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् ।
आसमुद्रक्षितीशानामानाकरथवर्त्मनाम् ॥

in the Raghuvamsa.

The appropriateness of the collections contained in this volume is not confined to the fact that these songs deal with the greatness of the early kings of Bikaner. As literature, they can compare with the best that is available in any literature of the world, ancient or modern. These songs reveal the condition of the times as visioned by the great poets of the day—how the kings lived for the country and fought for the country and even died for the country, how the people spontaneously responded to the call of their leaders, the kings, how the country prospered

both culturally and materially under the protection of those kings, how the kings encouraged and patronised the development of art and all that make life noble, how they rewarded genius and talent in the people and how the genius and talents of the gifted people of the day were nourished under such protection and patronage and reacted to the benefactions of the kings. In these songs we see the heart of the poets of the day, representing the genius of the people, who were filled with emotional joy at the glory earned by the kings and with gratitude to the kings for elevating the life of the people to a high position and for maintaining it in that position. The songs do not represent the pedantic lore of the learned. The songs are in the language of the people, not in the language of the learned intellectuals.

There was a long period, perhaps extending over a few milleniums, in the history of India, when Sanskrit was the vehicle for conveying the thought of India. Sanskrit passed through various stages. First, there was the language of the Vedic poets. Later it developed into the language called the Classical Sanskrit, in which it was that poets like Kalidasa sang. Concurrently with this language, there was perhaps the language of the people which in its own leterary form is preserved in the Prakrits. But in those days, the Prakrit languages (as they are preserved in literature) were as much literary and artificial as Sanskrit itself.

Until about three quarters of a millenium ago, Sanskrit held the field. Man's intellect and heart found expression through the medium of this language, and Prakrits served only as diversion path for the progress of Indian thought. An independent path was not cut out in the Prakrit region, parallel with the Sanskrit path. But conditions altered soon after the first millenium of the Christian Era. This was the time when a similar change began to come over

in the field of European languages also. The languages of Europe began to develop a literature of their own. Greek and Latin formed the foundation for these new literary forms. But they also developed an individuality of their own. Latin became the vehicle for the intellect of the Europeans. Scientific works continued to be written in Latin. Education was conducted through the Latin medium. But the heart of Europe found expression in the different languages of Europe.

In India also, Sanskrit held its position so far as the intellectual development of the country was concerned. But the heart of the nation found its way only through the channel of the various languages of the people. They adapted themselves to the needs of literary expression. Vocabulary increased ; shades of meaning became finer and more pronounced ; sentence construction became more complex and sufficient for the expression of even intricate ideas. While the language adopted the elegance and grandeur of the classics, the original simplicity of language and diction was preserved. The new languages provided enough scope for ornamentation but pedantry was studiously kept out.

The Greeks of the second century before the Christian era and the Sakas and the Hunas of the early centuries of the Christian era, who invaded India and settled down as foreigners, were gradually absorbed into the nation and got merged into the people of the country culturally, even in religion. It was at this time that the Muslims came into India. They settled down in isloated parts of the country, establishing Muslim States. Conversion of the Hindus into their own religion and destruction of Hindu institutions became a regular feature of the national life of India. The Hindu genius rose to the occasion. In the fight for the preservation of Hinduism, the Rajputs played a great part. When there were such great upheavals

in the life of the nation, when heroism found sufficient scope and took full advantage of the opportunities, the pulse of the nation could not remain normal. The inspiration to fight for the cause of all that was dear to the nation, the joy at the success of the holy wars and the pride of the nation in their triumph, and the gratitude of the nation for the saviours of the civilization of the nation—all these various aspects of the emotional side of the nation found vent in poetry that could be sung to the common people and that could be understood by them.

Rajasthani is one of the languages of the Western India being one of the developments of the old Sauraseni Prakrit. The Prakrit languages, spoken in areas spread over a vast country, began to develop different dialects and each of these dialects evolved in course of time into full literary languages. None of the languages record anything that can be called a literature in centuries preceding the close of the first millenium of the Christian era. In South India, three new languages developed a rich literature, apart from Tamil, which has a literature going back to a much earlier age. Rajasthani is one of the North Indian Languages which grew up into a full literary language at these times.

The kingdom of Bikaner was founded by Rao Bikaji in the middle of the fifteenth century. The Moghul dynasty established itself in Delhi about half a century after this and during the reign of Akbar, the Moghul Empire was expanded and consolidated into a great power. Raja Rai Singh came to the throne of Bikaner about a century after the foundation of the Bikaner kingdom. Nearly all the Rajas of Rajputana sided with Akbar and acknowledged his overlordship. Mewar alone kept out. I have here started on giving a literary appreciation of Rajasthani songs and this is not the appropriate time to enter on a consideration of the respective wisdom behind the

two courses of action followed by the Rajas of Rajputana in general on the one side and by the king of Mewar on the other. One thing is certain. The consolidation of the Moghul Empire into a power was the result of the co-operation of the Rajputs, and Bikaner was the most important Rajput kingdom at that time. The development of the Rajasthani literature was very much encouraged by the political events at the time, and in so far as the kings of Bikaner were the most prominent among the Rajputs, one can assert without hesitation that the kings of Bikaner were also builders of Rajasthani literature.

Raja Rai Singh of Bikaner was himself a great scholar and poet who wrote works in Sanskrit and patronised Rajasthani. His brother Prithvi Raj Rathor, the most luminous "Gem" in Akbar's Court, was one of the greatest of Rajasthani poets. Raja Karan Singh also was a great patron of learning and he too was a poet. His song is included in this collection (No. 26). His son, Maharaja Anup Singhji was equally famous as a scholar, author and poet, besides being a great warrior and administrator. Thus it is not merely through patronage, through rewards and other forms of encouragements that the kings of Bikaner contributed to the growth of Rajasthani literature; they were themselves direct contributors to the wealth of the literature.

From the time Raja Rai Singhji came to the throne of Bikaner, the Moghul Empire also began to grow in strength; the empire became wider and political solidarity was maintained within that vast Empire. Political unity brought in its train a cultural integrity also, and what is called the Moghul Empire was, during the century and a half of its glory, Muslim only in so far as the Emperor subscribed to the Muslim Faith. The consolidation of the Empire and the maintenance of its integrity were brought about by the martial valour and intellectual eminence

of the Rajputs. Maharaja Anup Singh ascended the throne of Bikaner nearly a century after Raja Raisinghji became the king of Bikaner. At that time, Aurangzeb had become the Emperor. Aurangzeb secured the throne after defeating his brothers, through the help rendered to him by the Royal House of Bikaner and it was the Royal House of Bikaner that helped him in all his wars fought for the maintenance of the integrity of the Empire. Thus the history of the Moghul Empire is the history of Hindu eminence both on the battle-fields and in the Council Hall with a Muslim Ruler adorning the imperial throne.

Considering the political unity secured within the Moghul Empire and the consequent cultural integrity, and also considering the fact that, in the days of Akbar and Shah Jahan, Hindu literatures and Hindu arts (painting, music, etc.) flourished under the patronage of the Emperors, one has to appreciate the wisdom of the Rajputs in deciding to co-operate with Akbar. Dara was a great Sanskrit scholar and a sincere student of Hindu philosophy. But the Bikaner Rulers sided with his brother Aurangzeb, who is reputed to be the most fanatic of the Muslim rulers of India. One can only waste time in conjecturing what the fate of India would have been if the Bikaner rulers had sided with Dara and installed him on the imperial throne of the Moghuls. One can only say that they sided with that claimant to the throne who had the greater strength and promise of efficient rule; and the emperor's fanaticism was no match to valour and intellectual eminence of the rulers of Bikaner. Under their protection, Hinduism continued to remain secure.

The part played by Raja Rai Singhji and his brother Prithvi Raj Rathor in the days of Akbar and by Raja Karan Singhji and his son Maharaja Anup Singhji with his brothers Kesri Singh and Padam

Singh in the days of Shah Jahan and Aurangzeb is well known in History. One will not be accused of exaggeration when one makes the statement that the history of the glory of the Moghul Empire is the history of the achievements of the kings of Bikaner in the sixteenth and seventeenth centuries.

My purpose in this apparent digression into a narration of the political events of the sixteenth and seventeenth centuries during an attempt at a literary appreciation of a few songs collected in this volume, is only to show that these Rajasthani songs are in the most fitting way dedicated to the real builders of Rajasthani literature. A regular scheme for the publication of Rajasthani literature can have no more appropriate patron than His Highness the Maharaja of Bikaner, in so far as the literature grew under the patronage of his ancestors.

The *Charans* who sang these songs were inspired poets. They were not erudite intellectuals saturated with Sastraic lore available in plenty in Sanskrit literature. They were the medium through which the national spirit found literary expression. The people in the villages, as much as the residents of big cities, knew what was going on in the country. The villagers served under their leaders who on their part remained around the rulers. Through the channel of these villagers who fought in the wars of the times, the villages themselves were kept alive to the happennings of the times. The noble causes which inspired them to risk their lives on the battle-fields, their joy in their victories, their gratitude to their leaders and their kings in their triumphs – these naturally became the theme of poetry sung by the bards of the towns and the villages.

It should not be thought that the bards sang because the songs brought them reward in the shape of rich presents and that they merely carried out their professional duties. It would be as much true

to say that the *kukkoo* sings sitting on the top a tree because the tree on which it sat gives it the berries for eating and the shelter that it needed. The fact is that a *kukkoo* sings because it is a *kukkoo*; these *Charans* sang, because they were inspired bards. The songs are natural and spontaneous. The songs came from the heart and the soul of the *Charans*. They flowed like the rippling brook in a mountain slope, sweet and fresh.

It is true that the *Charans* who sang these songs received incredible amounts as prizes from the kings. When one reads the particular song included in this collection as No. 16, perhaps his month may water and he may regret having missed the chance of having lived at that time as a *Charan* in Bikaner territory. But my attitude is that it is not at all a lesser privilege and joy in life to have lived a few centuries later and to have the chance of recovering the same songs which were appreciated by the kings of those days and rewarded by them in such incredible ways, and of bringing them within easy reach of the people under the gracious patronage of a descendent of those very kings. The hope of reward was not the motive which gave the urge for the songs to be brought out. The rewards were the natural consequences of the excellence of the songs that rushed forth. The rewards reveal only the worth of the songs and the capacity of the kings to appreciate what is worthy of patronage; there is no tinge of mercenary motives in the bards.

These songs are not now very popular in the villages and are not sung by the ordinary people, who, unlike during the days when these songs were sung for the first time, have in the present days dwindled into insignificance in the life of the nation. The school-going children of modern times become sophisticated with a perverted system of education and they receive their inspiration for patriotism, nobility of life and all

such features of man's inner life which exalt him, from poems like

The boy stood on the burning deck

or

Up from the medows rich with corn.

Their minds are stuffed with all the wisdom about the heroes of the Greek mythology and about King Alfred and Richard I. These stuffings make them blind and also insensitive to the real beauties of poetry. It is to be hoped that the publication of these and similar songs will give the children of the coming days a chance to read that poetry which alone can enter their hearts, enlarge their vision and elevate their soul. When children begin to start their literary studies with this kind of poetry, they begin to develop a taste for what is really beautiful in literature and they will acquire a faculty for understanding and appreciating real poetry in any language, and in that way they will widen their scope for the enjoyment of art.

It may be considered an impertinent encroachment on my part to set my foot on the region of Rajasthani literature when I do not know the language at all. If at all an apology is wanted, my excuse is that I know literature in general and that I had opportunities of reading and understanding literatures in many languages. I have a kind of literature in my own language, Malayalam, which is not much different from the songs that are included in these collections, glorifying the valour and martial achievements of our national heroes. My acquaintance with literature in general gives me some right to express an opinion on the Rajasthani literature also, which after all is only one form of literature.

It is when I began to read these songs and tried to understand them and to derive some pleasure out of that understanding that I began to realise what a small part the meaning plays in poetry. After all,

the meaning at best contributes to the enjoyment of poetry in putting the mind in a certain environment that is helpful in producing the pleasure. But it is poetry that gives the true aesthetic pleasure and poetry is not the meaning of the verses that constitute the poem. The metre, the diction, the rhythm, the beat, these factors form the major and the more important portion of poetry. What is wanted in understanding poetry is not merely to get at the meaning of the verses, but also to be able to put oneself in the position of the poet himself and of the audience for whom the poem was originally and directly meant and also of the wider audience to whom it was ultimately meant. The former without the latter does not bring the reader anywhere near the true poetry, while the latter without the former takes him very far into the neighbourhood of the true poem. That is what I have been able to achieve in appreciating this collection of songs. Not only this, during my stay in Bikaner I had the privilege of having some of these songs read out to me with their meanings. Then when the proofs came to me, I tried to read the poems aloud in the way in which a poem should be read, paying full attention to the element of metre and diction. The pleasure that I derived from such reading was not much lesser than the pleasure that I derive when I read poems in a language that I know well.

The collection opens with a song addressed to Sri Karniji Devi. There is a temple dedicated to Sri Karniji Devi at Deshnok, a small village about twelve miles to the south of the Bikaner city. One can see the temple from the train across the railway line, when the train halts at Deshnok Station, the second from Bikaner. There is a note about Sri Karniji Devi in Mahamahopadhyaya Gaurishankar H. Ojha's history of Bikaner in Hindi on page 62, (also footnote 1). When Bikaji left Jodhpur on his expedition, he halted at Deshnok and paid his respect to Karniji. She was

the daughter of a *Charan* named Meha, born in 1387 A.D. (Vikrama samvat 1444) and was endowed with great supernatural powers. She blessed Rao Bikaji with the following words "Your destiny is higher than your father's and many servants will touch your feet." Karniji was married to Depa, son of Vithu Kelu. She was regarded as an incarnation of the Goddess. Many are the miracles recorded of her. She is reported to have died in 1538 A.D. (Vikrama samvat 1595) as recorded in the Gazetteer of the Bikaner State by Captain P. W. Powlett (Page 14). A temple was built at Deshnok, her village and she is still worshipped in that temple with great devotion. I quote in extenso the portion from the Gazetteer about her passing away :

> In Samvat 1595, the disappearance or translation of the old *Charan* woman Karniji of Deshnuk took place. A short time previous to her end she went to Jaisalmer to cure the Rawal Jet Si of a tumour. This she is reported to have effected by passing her hand over the sore. She likewise cured an aged carpenter of blindness, by causing him to attempt to look at her. On her way back from Jaisalmer she alighted at a place called Karardian Talai, where for some time she sat in contemplation with her head covered. At length a jet of flame issued from her body, completely enveloped her, and she was seen no more. Karniji, as an avatar of Devi, is still looked upon as the protectress of Bikaner, and is greatly revered by all classes. Her village of Deshnuk, and more especially her temple, is the most inviolable sanctuary in the country, and in other parts of India temples have been raised in her honour. Thus there is one in the upper fort at Alwar, built not by a Rathor as one would have expec-

ted, but by a Rani from Shahpura of the Sesodia clan.

It is for this reason that the first song selected for this collection is one addressed to Devi Karniji.

The major Indian languages which began to develop literary forms during the last three quarters of a millenium, have produced wonderful specimens of poetry which can compare with the best that is available in any other language of the world, both in point of excellent quality and in point of bulk. The languages of Europe also remained purely literary languages, without a scientific literature in them, till recent years. In India, while the latter-day languages evolved fine literary forms, Sanskrit continued to dominate the intellectual field. Higher education was conducted through the medium of Sanskrit, while the national spirit was expressed in the literatures of the local languages. The absense of scientific works in a language does not in any way diminish the capacity of the language to develop fine literatures. In modern times there is a notion that Indian languages do not suffice for the needs of education on account of the lack of books in scientific subjects. But the needs of man's soul are quite different from the needs of man's intellect. While other languages like English can be utilised for satisfying the needs of the intellectual side of education, there is no reason why the soul of India's children should not be fed on literatures of local growth. These songs and similar ones in the Rajasthani and other languages of India alone can satisfy the hunger of the soul of India's children, and India's growth into the fullest possibilities of expansion can become possible only when their souls also receive adequate nourishment through this form of literature. It is my hope that such literatures would not remain merely the hobbies or curiosities of a few, but that they will form one of the most potent factors in the future development of Indian

nationalism on sound lines, when nationalism will be elevated into something higher and nobler than some formula or external forms, when nationalism will be a true expression of the soul of India.

With the blessings of the Powers above and with the kind patronage and guidance of His Highness the Maharaja, I am sure that this Series will have a glorious future, and as a humble token of my gratitude to His Highness for all the kindnesses that he has bestowed on me and for all the encouragements that he has given me, I dedicate this work to His Highness on the occasion of his 42nd Birthday on the 24th August, 1944.

C. KUNHAN RAJA.

प्रस्तावना

वीकानेर का राज-परिवार आरंभ से ही सरस्वती का समाराधक और साहित्य का संरक्षक रहा है। वीकानेर के नरेशों ने अनेकों सु-कवियों और सु-लेखकों को आश्रय देकर सरस्वती के भंडार की श्री-वृद्धि की। कहना न होगा कि इस के फल-स्वरूप आज वीकानेर राज्य में प्राचीन साहित्य का, प्राचीन हस्तलिखित ग्रंथों का, जितना विशाल संग्रह है उतना देश के बहुत ही कम, दो-चार गिने-चुने, स्थानों में ही होगा। अकेले वीकानेर नगर में ही हस्तलिखित ग्रंथों की संख्या पचास-साठ हजार से कम नहीं होगी अैसा इस विषय के अभिज्ञ विद्वानों का अनुमान है।

वीकानेर-नरेशों में अनेक स्वयं भी अच्छे लेखक हुअे। उन की कृतियां आज भी वीकानेर के राजकीय पुस्तकालय की शोभा बढ़ा रही हैं।

वीकानेर का यह राजकीय पुस्तकालय भारतवर्ष के प्रमुख पुस्तकालयों में से है। इस में संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, व्रजभाषा, खड़ीबोली, फारसी आदि अनेक भाषाओं के अमूल्य ग्रंथों का संग्रह है जिन में से कई-अेक अन्यत्र अलभ्य है।

इस पुस्तकालय के अधिकांश ग्रंथ महाराजा अनूपसिंहजी के समय में संगृहीत हुअे। 'वह समय हिन्दुओं के लिअे बड़े संकट का था। बादशाह औरंगजेब की कट्टरता यहां तक बढ़ गयी थी कि उस की दक्षिण की चढ़ाइयों के समय वहां के ब्राह्मणों को अपनी पुस्तकें भ्रष्ट किये जाने का भय रहता था। मुसलमानों के हाथ से अपनी पुस्तकें भ्रष्ट किये जाने की अपेक्षा वे कभी-कभी उन्हें नदियों में बहा देना श्रेयस्कर समझते थे। संस्कृत ग्रंथों के इस प्रकार नष्ट किये जाने से हिन्दू संस्कृति के नाश हो जाने की पूरी

आशंका थी। असी दशा में वीर अवं विद्यानुरागी महाराजा अनूप-सिंह ने उन ब्राह्मणों को प्रचुर धन दे-देकर उन से पुस्तकें खरीद कर वीकानेर के सुरक्षित दुर्ग-स्थित पुस्तक-भंडार में भिजवानी प्रारंभ कर दीं। यह कहने की आवश्यकता नहीं कि उक्त पुस्तकालय में असे-असे बहुमूल्य ग्रंथ अभी तक सुरक्षित हैं 'जिन का अन्यत्र मिलना कठिन है।'

इतना महत्त्वपूर्ण होते हुओ भी यह पुस्तकालय बाहर के विद्वत्समाज के लिओ रहस्यमय ही रहा। यद्यपि सन् १८८० (संवत् १९३७) में बंगाल के प्रसिद्ध पुरातत्त्वविद् डाक्टर राजेन्द्रलाल मित्र ने बहुत सी संस्कृत पुस्तकों की अक विवरणात्मक सूची कलकत्ते से प्रकाशित करवायी थी पर वह अधूरी थी और अब दुर्लभ भी है। राजस्थानी भाषा के ख्यातनामा विद्वान इटली-निवासी डाक्टर टैसीटोरी ने दो विस्तृत विवरणात्मक सूचियां बंगाल की अेशियाटिक सोसाइटी द्वारा सन् १९१८ (संवत् १९७५) में प्रकाशित करवायी थीं पर उन में चारणी साहित्य की केवल ३७ पोथियों का ही विवरण आ पाया है।

भूतपूर्व वीकानेर-नरेश परम प्रतापी महाराजा श्री गंगासिंहजी के शासनकाल में वीकानेर की सर्वाङ्गीण उन्नति हुई। इस पुस्तकालय की ओर भी उन की दृष्टि गयी। अपने स्वर्ण-महोत्सव के अवसर पर उन ने पुस्तकालय की नवीन व्यवस्था का आदेश दिया। पुस्तकालय प्रधानतया महाराजा अनूपसिंहजी की ही कृति था अतः पुस्तकालय का नामकरण अनूप संस्कृत-पुस्तकालय किया गया और वह सब विद्वानों के उपयोग के लिअे खुला घोषित कर दिया गया। ग्रंथों का सूचीपत्र तय्यार करने के लिअे क्यूरेटर का नया पद स्थापित किया गया। साथ ही संस्कृत के महत्त्वपूर्ण ग्रंथों के प्रकाशन के लिअे श्री गंगा प्राच्य ग्रंथमाळा The Ganga Oriental Series की स्थापना की गयी।

पुस्तकालय में संस्कृत के अतिरिक्त राजस्थानी और हिन्दी के ग्रंथों का भी विशाल संग्रह है जिन में अनेक अन्यत्र अलभ्य तथा अधिकांश अप्रकाशित हैं। इन के प्रकाशन की व्यवस्था भी नितान्त

आवश्यक थी। सुयोग्य पिता के सुयोग्य पुत्र वर्त्तमान बीकानेर-नरेश महाराजा श्री सादूळसिंहजी बहादुर ने अपने सिंहासनारोहण के साथ श्री सादूळ प्राच्य ग्रंथमाळा की योजना करके इस आवश्यकता की भी पूर्त्ति कर दी।

श्रीमान् का मातृ-भाषा-प्रेम सर्वथा अभिनन्दनीय और अनुकरणीय है। मातृभाषा की ओर आरंभ से ही आप का ध्यान रहा है। महाराजा अनूपसिंहजी की भांति युवराजत्व-काल से ही मातृ-भाषा के लेखक और कवि आप से प्रश्रय प्राप्त करते रहे हैं। इस ग्रंथमाळा की स्थापना आप के मातृभाषा-प्रेम का नवीनतम प्रत्यक्ष प्रमाण है। पूर्ण आशा है कि आप की छत्रछाया में राजस्थानी अपने उस प्राचीन गौरव को पुनः प्राप्त करने में समर्थ होगी।

मातृभाषा राजस्थानी के साथ-साथ आप राष्ट्रभाषा हिन्दी के भी परम प्रेमी हैं। आप ने आज्ञा दी है कि हिन्दी के महत्त्वपूर्ण ग्रंथों का प्रकाशन भी इस ग्रंथमाळा में किया जाय।

गीतमंजरी श्री सादूळ प्राच्य ग्रंथमाळा का प्रास्ताविक ग्रंथ है। यह बीकानेर-नरेश के बयांलीसवें जन्म-दिवस के उपलक्ष्य में प्रकाशित हो रहा है अतः इस में बयांलीस डिंगल-गीतों का संग्रह किया गया है।

ये गीत बीकानेर राज्य के नरेशों अेवं अन्य वीरों से सम्बन्ध रखनेवाले हैं। इन में उन की युद्धवीरता तथा दानवीरता का वर्णन है। इन के रचयिताओं में राठोड़ पृथ्वीराज और आढो दुरसो जैसे राजस्थानी भाषा के गण्य-मान्य सुकवि हैं। प्रत्येक गीत के पूर्व उस में वर्णित व्यक्ति और उस के विषय का संक्षिप्त परिचय दे दिया गया है।

राजस्थानी साहित्य में गीत-साहित्य का अत्यन्त महत्त्वपूर्ण स्थान है। वास्तविक डिंगल-साहित्य इस गीत-साहित्य को ही कहना चाहिये। डिंगल का पूर्ण ज्ञान इन गीतों के अध्ययन के बिना असंभव है।

गीत-साहित्य राजस्थानी भाषा की अपनी विशेषता है। हिन्दी, पंजाबी, सिंधी, गुजराती आदि पड़ोसी भाषाओं में इस का नितान्त अभाव है।

गीत-साहित्य प्रधानतया वीर-रसात्मक, और अैतिहासिक विषयों से सम्बन्ध रखनेवाला, है यद्यपि वैसे सभी विषयों पर अच्छे से अच्छे गीत लिखे गये हैं। अधिकांश गीत चारणों की कृतियां हैं पर अन्यान्य लोगों के लिखे हुअे गीत भी बहुत मिलते हैं।

गीतों की संख्या हजारों है। राजस्थान में कदाचित् ही कोई अैसा वीर हुआ होगा जिस की वीरता का अेकाध गीत न बना हो। जिन को इतिहास ने भी भुला दिया है अैसे हजारों वीरों की स्मृति को इन गीतों ने जीवित रखा है।

गीत-साहित्य में सब से महत्त्वपूर्ण वीर-गीत हैं। वे वीर रस की उमड़ती हुई धाराअें हैं। महाराणा प्रताप, दुर्गादास, अमरसिंह राठोड़ आदि के गीत रसात्मक साहित्य की अमूल्य निधि हैं।

ध्यान रहना चाहिअे कि ये गीत यद्यपि गीत कहे जाते हैं, गाये नहीं जाते थे। ये गाने की चीजें नहीं हैं। बाहरी लोग गीत नाम देखकर इन्हें गाने की चीज समझ लेते हैं और इन के रचयिताओं को साधारण गायक कह देते हैं। चारण लोग गायक कहे जाने को अपना अपमान समझते हैं।

ये गीत अेक विशेष लय से पढ़े जाते थे, रिसाइट recite किये जाते थे। पढ़ने की यह शैली बड़ी ही भव्य और प्रभावशाली होती थी। उस शैली में पढ़े जाते हुअे गीतों से वीर लोग हंसते-हंसते प्राण न्यौछावर कर देते थे। वैसी भव्य शैली में पढ़नेवाले चारण आज भी मिलते हैं। वे विरल हैं पर उन का नितान्त अभाव नहीं।

इन गीतों की अेक विशेषता विशेष रूप से उल्लेखनीय है। वह यह कि अेक गीत के सभी दोहलों में प्रायः वही भाव बारबार लाया जाता है अर्थात् प्रथम दोहले में जिस भाव का कथन होगा उसी भाव का कथन बाकी के दोहलों में भी भंग्यन्तर से किया जायगा।

कवि साधारण हुआ तो आगे के दोहलों में शब्दान्तर paraphrase सा करता जायगा और यदि प्रतिभाशाली हुआ तो भाव को अैसे अनोखे ढंग से, वक्रता के साथ, कहेगा कि पुनरावृत्ति प्रतीत नहीं होगी।

गीत को आप अेक कविता समझ लीजिये। जैसे अेक कविता में अनेक पद्य होते हैं वैसे ही अेक गीत में कई दोहले होते हैं। अधिकांश गीतों में चार दोहले पाये जाते हैं पर कम या बेशी भी हो सकते हैं। हां, तीन से कम दोहले किसी गीत में नहीं होते।

दोहले में प्रायः चार चरण होते हैं। अेक गीत के सब दोहले समान होते हैं। कुछ गीतों में प्रथम दोहले के प्रथम चरण में दो या तीन मात्राअें या वर्ण अधिक होते हैं जो मानो गीत का प्रारंभ सूचित करते हैं।

गीतों की संख्या ७२ मानी गयी है। गीत-मंजरी में ८ प्रकार के गीत प्रयुक्त हुअे हैं जिन के नाम इस प्रकार हैं—

१. सपंखरो	६, २६, ३३, ३४
२. झमाल	२४
३. प्रोढ	२२
४. प्रहास साणोर	७, १३, २१, २३, २५, २७, २८, ३२, ३६
५. वडो साणोर	१८, ३१, ३८
६. पंखाळो	११, २०, २६
७. वेळियो साणोर	१६, ३७, ४०
८. छोटो साणोर	१-६, ८, १०, १२, १४, १५, १७, १६, ३०, ३५, ४१, ४२

गीत नं० ३६ में आंगड़ो, सोहणो और प्रहास साणोर का मेल है। इस प्रकार के मिश्रित गीत कदाचित् ही देखने में आते हैं।

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इस संकलन के गीत अधिकांश में सिंढायच दयालदास की ख्यात से लिये गये हैं। कुछ गीत अनूप संस्कृत पुस्तकालय में

विस्तृत विषय-सूची

गीत-मंजरी

गीत-मंजरी

गीत १

मंगळ-गीत

१

वट वाटे घाट औघटे रण वन ।
जळ थळ महियळ अजर जरे ॥
चेलक चाड आप रायां रण ।
करणी सदा सहाय करे ॥

२

विमरां गिरां भंगरां विखमां ।
सरितां सरां सूभरां साय ॥
भगतां भाय सदाय भवानी ।
मेहाई रिच्छक महमाय ॥

३

देस अनै परदेस दसं दिस ।
निजड़ां वहण रिमां रिणताल ॥
आसाळुवां अखी करि आई ।
देवी सरणै राख दयाल ॥

४

दरबारे दीवाण निसा-दिन ।
पाय पाय पूंगर रख पात ॥
घात अघात टाळणी घट घट ।
मेहासधू सेवगां मात ॥

५

छेदण दैत भूत छळ छेहां ।
पीड़ा कसट रोग दळ पाण ॥
विघनां हरै साद सुण वहली ।
देसणोक इंदो दीवाण ॥

६

नाहर चोर डाकणी निसचर ।
थळ राणी भांजण अरि-थाट ॥
भूलां सकत असूळां भाले ।
उर चिंता कीजै दहवाट ॥

७

गढवाड़ां राखण सरणागत ।
पूजारां बांधण ध्रम-पाळ ॥
विरधां तरुण चेलकां वांसे ।
घर बाहर ओठंभ घांटाळ ॥

८

अमर स कोड़ तेतीस ऊपरै ।
राजा राण वदे दोय राह ॥
दुहुं कर जोड़ सुमरते दोळा ।
पाळग वरण जंगळ-पतिस्याह ॥

राव वीकैजी रा गीत

[Rao Bikaji was the son of Rao Jodhaji, the founder of Jodhpur. He founded the State of Bikaner in the third quarter of the fifteenth century. His heroism and exploits form the theme of many songs in Rajputana. He reigned till 1504.]

गीत १

[Rao Bikaji's brother Var Singh was taken captive by the Muhammadan Subedar of Ajmer. Raoji thereupon marched to Ajmer and released Var Singh from captivity. There is a graphic description of the expedition in this song. The author is Khiriyo Chanan.

For details see History of Bikaner in Hindi by Gaurishankar H. Ojha, page 107.]

रावजी श्री वीकैजी वरसंघ नै छोडायौ तिण साख रौ गीत। चानण कहै।

गीत २

१

सांमेळै सघरा सिहर नर साहरा।
सावरा सहु वर चाढ सभीत॥
आरंभ कर अजमेर आवियौ।
दळ वादळ सफ विक्रमादीत॥

२

पाव जितै पूजवतै प्रारंभ।
गेघूंबे भड़ सेह घरा॥
इचरज हुवौ लोक अजमेरां।
वड दळ देखे वीक तरा॥

३

वीज सळाव खिवै वीजू-जळ।
कांठळ जरदां कळह कळ॥
जोधावत दीठौ जोडाळै।
दळ घरा आरब तूभ दळ॥

४

है-थट सुभट हमल हालावे।
कोयरा कटक साबता केव॥
वरसंघ वाळ अजैपुर वळियौ।
विक्रमादीत जन हथ वेव॥

५

मांडू कैमल रौ मेछायरा।
देखे विसमा कमंध दळ॥
वीकौ हुवै तौ छोडौ वरसंघ।
हुवै मेह तौ खड़ौ हळ॥

—खिड़ियो चानरा।

गीत ३

[This song describes Rao Bikaji's fight with Rid-mal, the Rao of Khandela and Hindal, the Governor of Hissar, and his final victory over the two enemies.

See History of Bikaner, page 108.]

रिड़मल अरु हींदाल दोवांई रावजी नै तरवारां अेकै सागै वाही। सू रावजी ढाल ऊपर टाळी। समचै राव बीकौजी वाही सू रिड़मल नै हींदाल दोऊं अेकै सागै काम आया। तै साख रौ गीत।

गीत ३

१

वध छोह जि तूं रिग्ग वाही वीके ।
सेन नमंता साख सुर ॥
मिळक हिंदाळ भांज रूकां मुह ।
इग्गी विहर रिड़माळ उर ॥

२

विध केही वाही राव वीका ।
जडळग हेकग्ग घाव जुवा ॥
मुहड़ै हियै वीच हथ मारे ।
हुळ भाटक बे समा हुवा ॥

३

मुगल अनै निरवाग्ग महामुह ।
मछर सपूरत अभै मग्गा ॥
जुध जागिया भला जोधावत ।
तैं दोय छळ तरवार तग्गा ॥

४

रिड़मल नै हिंदाल विचै रिग्ग ।
आवा हथां न की उधियार ॥
वाहै तूझ जहीं राव वीका ।
तिके भलां बांधै तरवार ॥

गीत ४

[This song glorifies the heroism of Rao Bikaji. The poet compares him to Krishna. He says that Bikaji's achievement in saving Pugal and Barsalpur from the inroads of Muhammadans is more praiseworthy than Krishna's in saving Gokul from the onslaught of Indra.]

गीत ४

१

वीकउ वाखाणि, जेणि वड रायां ।
मोटा गढ राखइ मंडळि ॥
अपणउ गोकुळ तणु उवारियउ ।
कान्ह, प्रवाड़उ किस्यउ कळि ॥

२

कांठळिए उग्रहिए कमधज ।
नरिंद वखाणइ घणा नरिंद ॥
तइं आंगुळी अनइ तू ऊपरि ।
गिड़े कियउ पड़ते, गोविंद ॥

३

ऊपर गोपि कियइ गिरि ओलइ ।
अंजसइ आदि-वराह उरु ॥
वीग्रहिया उग्रहिया वीकइ ।
पूगळ नइ वइरसलपुरु ॥

४

अपुरब दे वर दाखि अतिग्गह ।
कोट बि राखिय ठेलि कंधार ॥
पर-उपगार भला, पुरुसोतम ।
अपणा जगत करइ उपगार ॥

—बारठ चौहथ ।

राव लूणकरणजी रा गीत

Rao Lunkaran was the second son of Rao Bikaji. He succeeded his elder brother Naroji in 1505 and ruled till 1526.

गीत ५ और ६

[The following two songs describe the great generosity shown by Rao Lunkaran on the occasion of his wedding with the daughter of Maharana Rai Mal of Chitor.

See History of Bikaner, page 114.]

पीछै चीतोड़ रै गढ दाखल हुय रावजी लूणकर्णजी परणीजिया। नै दोवांई तरफां सू वडौ रस रयौ। वडौ त्याग परवाह वंटायौ। चारणां नूं हाथी २०, घोड़ा २०० दीया। जिण साख रौ गीत। वांढू सांवळ देसणोकियै रौ कयौ।

गीत ४

१

कुंजर दस दूरण करण कव-पातां ।
नित कुळ छळ आप नैं नियाय ॥
खिजियै अेक न दीना खांनां ।
रिझियै दिया जंगळधर-राय ॥

२

दाता वडौ अदेवां दीठौ ।
विमळ सबळ धन करण विवेक ॥
कुंजर वीस दीध कव-पातां ।
असपत राव न दीना अेक ॥

३

अह पुर सुपह न समपै अेकौ ।
दोय नव दूरणा दिया नरींद ॥
लूणकरण दीना लख-मोला ।
वातां कज लालमदे-वींद ॥

४

कुंजर अेक वीस दत कीयरण ।
किलम कवी-पत अकस कस ।
अदियण दयण तरण जग इधका ।
वडा बोलवे किया वस ॥

—वीठू सांघळ ।

गीत ६

१

मांगण जिण मोर किना सिर माणक ।
चांडाहरौ समापै चाव ॥
लूणकरण चीतोड़ लील पत ।
राण तणी धर वूठौ राव ॥

२

सोना सु-द्रब सावटू साकुर ।
मौजां करग दियै कुळ-मोड़ ॥
माथै चित्रकोट झड़ मंडे ।
रूपा झड़ वूठौ राठौड़ ॥

३

वीरमहरौ वसु वड दाता ।
रेणव वरण मिटावण रेस ॥
नवसहस्री अधपत नेठवियौ ।
दस-सहसै वरसेवा देस ॥

४

ऊतर धरा सबूबौ आवे ।
कांठळ साल लसे इर कर ॥
मारव-राव मेवाड़ां मांढै ।
पण दळ वूठौ नवी पर ॥

राव जैतसीजी रा गीत

[Rao Jaitsi succeeded Rao Lunkaran in 1526. He was a great warrior. An army of Kamran, the brother of Humayun, invaded Bikaner during his reign, but it had to beat a retreat with a heavy loss of men and material. The event is described in two contemporary works of high poetical value.]

गीत ७

[This song relates how Rao Jaitsi successfully helped Rao Ganga of Jodhpur in a battle against his uncle Shekha and Nawab Daulat Khan of Nagaur.

See History of Bikaner, pages 125-128.]

राव जैतसीजी गांगेजी री मदत पधारिया तिण साख रौ गीत ।

गीत ७

१

सझे सूर असुराण दळ पूर आयौ सिखर।
किणी नह बियं अवबेळ कीजं ॥
वारता जिसी गंग कहै वीकमपुरा।
जैतसी जोधपुर दुरंग लीजै ॥

२

सांभळे वचन मन खिवे क्रन-समोभ्रम।
धरे अत फौज घण मछर धायौ ॥
जैतसी वडै प्रव जाय गढ जोधपुर।
उवेळण राव नै राव आयो ॥

३

हुवा मुह मेफ दळ सबळ मैगळ हुवै।
जबै जोधार जुड़ सार जाडौ ।
लीजतां साथ भाराथ गंग लसंतां।
आवियौ जै तससमाथ आडौ ॥

४

मगज अत मनां रौ खांन दौलत मिटे।
खिसे दरिया वसत्र भाव खांगौ ॥
लोहड़े कड़े चढ सिखर मारे लियो।
गढपती थापियौ राव गांगौ ॥

५

भीड़ भाई तणी पीड़ पैसे अभंग।
वडौ जंग जीत नीसांण वायौ ॥
वीकपुर तखत वीकाहरौ वीरवर।
आप री जैत कर जैत आयौ ॥

गीत ८

[This song was composed on the occasion of the death of Rao Jaitsi who fell in the battlefield fighting against Rao Mal Dev of Jodhpur. It speaks of his greatness and his heroism and also contrasts him with his adversary.]

राव जैतसीजी काम आया। तिण साख रौ गीत। सूजे नगराजोत रौ कयौ।

गीत ८

१

मोखावी मंडोवर किना मेछ गहि ।
पींड गाहियौ बडै पजाय ॥
जिण पतसाह ठेलिया जैतै ।
जैत स किम ठेलंतां जाय ॥

२

अड़ पै दई सरस ऊंचाणी ।
नमे न आपी कंही नर ॥
अतुळीबळ जैतै आपाणी ।
धड़ां तळै ओटवी धर ॥

३

जैतै रूठी पराई जागी ।
दो मझ चढ मे वढ दुरवेस ॥
रहियौ धरा आप री रोके ।
न गयौ छाडे खेड़ नरेस ॥

४

गांगावत जिम मांम गमाड़े ।
करण-समोभ्रम जाय किम ॥
भाजण तणा ज महण अणभंग ।
जैत न सहियौ माल जिम ॥

—सूजौ नगराजौत ।

राव कल्याणसिंहजी रौ गीत

[Rao Kalyan Singh succeeded Rao Jaitsi to the throne of Bikaner. He reconquered his kingdom from Rao Mal Dev. 'In his father's life-time he had represented Bikaner in Rana Sanga's army and was present at the great battle of Biana.' He ruled from 1542 to 1574.]

गीत ६

[This song speaks of Raoji's liberality to the charanas.]

गीत ६

१

माछां महराण मोरां मेह मिणधरां मळै-तर ।
गयंदां रवाण नद पाळै वड गात्र ॥
पाळै रित-राव रूखां पाबासर हंसां पाळै ।
पाळगां कल्याणराव पाळै कवि पात्र ॥

२

मीनां दध सिखां मेघ भुवंगां सोरंम मूळ ।
वारिणी नूं वरतण पित्त महावन ॥
वसंत वरतै ब्रख सर हंसां वरतारौ ।
वीकाहरौ वरतावै अढार वरन ॥

३

जळचर जळनिध जरहर कूंभ जेम ।
चतुर चांदनि हाथी वींभवन चाइ ॥
सुवाइ महाध्र सोहा सुचळ सोहा सु सर ।
पात्र सोहा रायांराव कल्याण पसाइ ॥

४

हर रूपा सुख हेम मंजरां कि मोदहर ।
नीळचरां वन नाथ गैमरां निवाण ॥
माधव पायाळ मुखा कमळा अधार माण ।
रेणवां अधार राव राठौड़ां रौ राण ॥

—बारठ आसो ।

महाराजा रायसिंहजी रा गीत

[Maharaja Rai Singh succeeded Rao Kalyan Singh in 1574 and ruled till 1612. One of the greatest rulers of Bikaner, he was a prominent general of Emperor Akbar, his rank being next only to the Ruler of Amer. He took a leading part in many important battles under the Mughal banner.

He was at the same time a great patron of learning. Important works in Samskrit and Rajasthani were written under his patronage. He himself was the author of a number of books.]

गीत १०

[This song describes the Gujrat compaign of the Maharaja.]

अकबरसाहजी रायसिंघजी नै अैमदावाद रैं सोबै ऊपर फौज दे मेलिया। लाख २ फौज सूं। जिणां दिनां गुजरात रै सोबै मैं गांव हजार ७०,००० रौ मालक अैहमद साह छै' पाय तखत अैमदावाद रहै। सु फौज रौ कूच हुवौ जिण सायद रौ गीत।

गीत १०

१

अहमंदपुर जीप जोधपुर आबू।
बिजड़ वहे खुरसाण बंगाळ ॥
सिंध दीप संसार तणै सिर।
चाळ लावतौ चवदै चाळ ॥

२

गूजर फतै नंद गिर गोरंभ।
जुड़ काबल दळ कीध जुवौ ॥
कीधा सामा जेर कला-सुत।
हवड़ो कै जग जेठ हुवौ ॥

३

आस उलंघ उलंघे अरबद।
आवध चंद उलंघ उदाम ॥
वळे कमंध खत्रवाट वधारी।
सामा साभवियां हर साम ॥

४

साझ सतर नव-दूण गिरंद सझ।
खग नव कोट छ खंड खुरसाण ॥
वीकाहरा मछर करतै वस।
माण प्रमाण स अवली माण ॥

—आढो सादूळ दुरसावत।

गीत ११

[This song relates how Maharaja Rai Singh helped Raj Kumar (later on Maharaja) Man Singh of Amer when the latter was in a difficult situation at Attock.

See History of Bikaner, page 175.]

अटक श्री रायसिंघजी कंवर मांन री मदत पधारिया । तिण साख रौ गीत ।

गीत ११

१

बळिहार भुजां रासा अतुळी बळ ।
सुरताणां भांजण सबळ ॥
आयै जं ग्रहियै ऊग्रहियै ।
दसमै ग्रह आंबेर दळ ॥

२

काबल धणी पीड़ कछवाहां ।
गढ रोके रोकिया गह ॥
गिलवा नहीं राखिया गळ-हथ ।
साजा रायांसिंघ सह ॥

३

साह जलाल तणा छळ सारे ।
गहम हकीम तणौ गज गाव ॥
कूरम तैं काढिया कलाबत ।
राह तणै मुख हूंतां राव ॥

गीत १२

[This song enumerates the various clans and places conquered by Maharaja Rai Singh in his Gujrat compaign. The following are some of the important names—

(a) Clans – Kathis, Sarvaiyas, Balas, Vadhels, Gobils, Halars, Chudasamas and Jethawas.

(b) Places – Girnar, Junagarh.]

मेवासां सारांई नै वस किया। स्रू गीतां मैं मेवासां रा नाम छै।

गीत १२

१

रिम-गंजण सिंघ मछरियौ राजा ।
जो जिण ठांम स जुवा-जुवा ॥
झाला चौंडासमा झळहळे ।
हाला हर हैकंप हुवा ॥

२

गिर आसियां अगंजी गंजण ।
वीकहरै खग दीनी वेल ॥
वस कीना काठी सरवहिया ।
वीजा है वाळा वाढेल ॥

३

पाट हसल पुगड़ै पटहौड़ा ।
पेस करे आय कियौ प्रणाम ॥
साझे गढ गिरनार कला-सुत ।
जेर किया वे भारू जाम ॥

४

गोहलां वावरियां गह गंजे ।
गंजे जेठवा काबा गाव ॥
जूनैगढ गढपत जांगळवै ।
साझे चक्रवत कला-सुजाव ॥

५

नरहै सोरठ तणा नर नवै ।
रूकां मुह मैवासा राय ॥
आया पाय तिके ऊबरिया ।
प्रळै किया से नाया पाय ॥

गीत १३

[This song speaks of the awe felt by various lands at the prowess of Maharaja Rai Singh. Some of the names given are as follows—Mad (Jesalmer), Mewar, Idar, Samiyana, Jalor, Abu, the North.]

गीत १३

मुड़ै माड मेवाड़, उतराध मनि ओद्रकै।
निमै ईडर नयर सतरि नासै॥
सार समियाण जाळोर आबू जिला।
रहाड़िया कोट चड कोट रासै॥

२

सिंघ तू भामणौ भुजा आखाढसिंघ।
लोधि देसौत जिण देस लीधा॥
कोपि अरि लोपि कल्याण रा वंकड़ा।
कोट अण चोट सइलोट कीधा॥

३

नमै जैसाण, खूमाण धीरै नहीं।
भंग उतराध, गुजरात भीता॥
हठि चढे पूठि असि पूठि जोधाहरै।
जुते गढ सनढ अणजीत जीता॥

गीत १४

[This song gives a poetic description of Maharaja Rai Singh's Kabul compaign.]

गीत १४

१

पूछै इम पांच नदी नदियां पह ।
पाणी केहौ गुडळपण ॥
साझतै खुरसाण रायसिंघ ।
गैहै पाय कीधौ गहण ॥

२

जळ ऊजळा हूंत, दधि जंपै ।
नदी, समळ जळ किसै नियाय ॥
काबिल धर साझतै कलावत ।
पैठत दळ डोहाणी पाय ॥

३

सिंध समंद पूछै साकंतौ ।
पाणी किम व्रण पाळटियौ ॥
उत्तर धर राठौड़ आवतै ।
गुड़ि गज थाटै गाहटियौ ॥

४

अरि डरिया तस केहौ अचंभौ ।
मारुवा राव नमो परवाण ॥
मथि हाथियै कियौ जळ मैलौ ।
मिलतौ नदी डरै महिराण ॥

—गाडण नेतौ।

गीत १५

[Maharaja Rai Singh's liberality is proverbial. He gave away during his lifetime 25 villages, 2,000 Elephants, 50,000 horses, three and a quarter crore of rupees in money, three *pasavas* of a crore each and one hundred *pasavas* of a lakh each.

This song refers to Rai Singh's liberality at the time of his marriage with the daughter of Maharana Udai Singh of Mewar. On this occasion he distributed ten lakhs in *tyag* or gifts and when going to the women's apartments he bestowed on charanas an elephant and ten horses for every step, fifty in number.]

राणा उदैसिंघजी री बेटी जसमांदे नूं परणीजिया माराज श्री रायसिंघजी। चारणां नूं हाथी-घोड़ा दिया। जिण सायद रौ गीत।

गीत १५

रहसी जग बोल घणा दिन रासा ।
मोटै प्रब छोटै व्रन मांन ॥
हेकण मौज पचास हाथियां ।
दूजै किणी न दीना दान ॥

२

हेकण हाथ धिनो चित हेकण ।
मौज वरीसण अभै-मणा ॥
सौ अधियाळ सुंडाळ सांवठा ।
तैं दीधा कलियाण तणा ॥

३

बाधै सिखर वडै लाधै प्रब ।
इळ पुड़ नाम वधै अनमंध ॥
दीना न को, नहीं कोइ देसी ।
मारू राव जिसा मद-गंध ॥

४

राजा सिंघ चीतगढ राणा ।
वर माळा लेवा जिण वार ॥
पदमण महल तलाक पड़ंतां ।
जग चै नयण दिया जूथार ॥

५

पदमण महल पौढतां पहली ।
ऐरावत देतै इक आग ॥
इळ-पत रासै चित आळोभै ।
नग नग पैड़ो दीना नाग ॥

६

गढ वीकाणा चीतगढ अगपणा ।
कलौ उदैसिंघ इळ आकास ॥
जसमां नार रायसिंघ जोड़ी ।
पसंग पांच सै हसत पचास ॥

गीत १६

[After Rai Singh's return to Bikaner, one Shankar Barath, a bard, recited some lines which pleased him and the Maharaja ordered his minister to pay him a crore of rupees from the treasury. The minister was anxious that the Maharaja should see how much money he was on the point of parting with for nothing. A durbar was therefore held and ten thensand bags of one thousand rupees each were spread before the Maharaja who had divined the meaning of the minister. Having been assured that a whole crore was before him he said—'This a crore! I thought a crore was much more'! Shankar, you make a *mujro* (obeisance) for a crore and a quarter', and then and there the minstrel received a crore sterling in cash and an order on *tehsil* for 25 lakhs more.

This song, composed by Adho Duraso, the greatest charan poet of the time, speaks of the incident given above.]

माराज संकर सामा जोय नै फुरमायौ। संकर, सवा कोड़ रौ मुजरौ करौ। जठै संकर मुजरौ कियौ। तारां कोड़ तौ रोकड़ा दीना नगद। अर पचीस लाख में नागोर पटै दीनौ। जिण सायद रौ गीत। आढौ दुरसौ कहै।

गीत १६

१

सबदी लग कोड़ म्रजाद रायसिंघ ।
गहवंत रैणायर वडगात ॥
ऊपर लहर सवाई अपतै ।
छिळतै छातरिया अन छात ॥

२

कांध जिकौं तें दीध कलावत ।
अेही मौज लहर अनमंघ ॥
जस उर धकै आवतां जातां ।
बूड अनेरा मुकुट-बंध ॥

३

सव लाखां ऊपर नव-सहसा ।
लाख पचीसूं दीध हिलोळ ॥
खित-पुड़ घणा गडौथळ खावै ।
बूडै छात बिया जस बोळ ॥

४

पै उलट्यै सामंद वीकपुरा ।
छात बिया वहग्या गह छंड ॥
मेघाडंमर मुकुट सिर मंडै ।
रीभ धकै न सकै पग मंड ॥

—आढो दुरसो ।

गीत १७

[This song, also composed by Adho Duraso, says that Maharaja Rai Singh made even his dependents as prosperous as himself by his liberal gifts.]

गीत १७

१

सह, सिंघ, किया तैं आप सरीखा ।
लास ग्रास दे भेद लधै ॥
सुपह प्रमाणै वधै सेवगर ।
वेलां रूंख प्रमाण वधै ॥

२

किया ज तैं समवड़ी, कलाउत ।
पुरुखे जे सेविया पग ॥
मोटम अेह पारखौ मारू ।
लता चढै तर सीस लग ॥

३

तो दिस नमिया जिके अेक तत ।
नर त्यां लागौ जगत नमौ ॥
ऊगै तांतौ पगां आसनौ ।
सु-व्रिख करै ते आप समौ ॥

४

कोडी गने हसत बंध कीने ।
तूं लेखवै न अेक लिख ॥
आप जिसा कर केम अंजसियै ।
वेल अम्हे, तूं कळपव्रिख ॥

—आढो दुरसो ।

गीत १८

[This song refers to the rich gifts made to the charanas on the occasion of the Maharaja's marriage with the daughter of Rawal Har Raj of Jesalmer in 1592.]

महाराज रायसिंघजी परणीज नै जेसळमेर पधारिया । त्याग वांटियो । तिण भाव रौ गीत । सिढायच गैपै रौ कयौ ।

गीत १८

१

किसै राण-रावळ किसै राव-राजा कियौ ।
आज पहली इसौ प्रबळ आचार ॥
सीस कलियाण-सुत बांधती सेहरौ ।
बांधिया गयंद पातां तणै वार ॥

२

हजारां रायहर जांन सामल हुवा ।
दान झड़ मचे जस जगत दीना ॥
त्रयोदस इंद पतसाह जंगळ तणै ।
कुंजरां तणा परवाह कीना ॥

३

माडधर वीच मै महोछिव मंडाण ।
दान सूं अदेवां हिया दहतां ॥
चूंडहर अनड़ जेसाण चंवरी चढे ।
वेदगां चढाया गजां वहतां ॥

४

त्याग मै दिया गढ परणतां अकूणै ।
वीकपुर अंजस दूणा विकासै ॥
कीत सु प्रवीत जण-जण रसण कहावी ।
रहावी वात जुग च्यार रासै ॥

—सिढायच गैपो ।

गीत १९

[In this song the Poverty complains to Vishnu that in none of the three worlds she has any place to live. Her great enemy Bali does not allow her to live in the lower world (Patal). In heaven there is her another enemy, Karna. The Earth was left to her so long but now Rai Singh has driven her away from there also. Vishnu gives a sympathetic hearing to her complaint and asks her to go and live among the enemies of the Maharaja.]

गीत १६

१

पाताळ तठै बळि रहण न पाऊं ।
रिध मांडे स्रग करण रहै ॥
मो म्रितलोक राइसिंघ मारै ।
कठै रहूं हरि, दळिद्र कहै ॥

२

वीरोचंद-सुत अहिपुर वारै ।
रवि-सुत तणौ अमरपुर राज ॥
निधि-दातार कलावत नरपुर ।
अनंत रोर गति केही आज ॥

३

रयण-दियण पाताळ न राखै ।
कनक-व्रवण रूधौ कविळास ॥
महि पुड़ि गज-दातार ज मारै ।
विसन, किसै पुड़ि मांडूं वास ॥

४

नाग अमर नर भुवण निरखतां ।
हेक ठौड़ छै, कहै हरि ॥
घर अरि नान्हा सिंघ घातिया ।
कुरिंद, तठै आइ वास करि ॥

पृथ्वीराजजी रौ गीत

[This song relates to Rathor Prithi Raj (1549-1600) the great warrior-poet of Rajasthan immortalised in history by his epoch-making letter to Maharana Pratap. In the words of Colonel Tod 'Prithiraj was one of the most gallant chieftains of the age and like the Troubadour princes of the west, could grace a cause with the soul-inspiring effusions of the muse, as well as aid it with his sword, nay, in an assembly of the bards of Rajasthan, the palm of merit, was unanimously awarded to the Rahtore Cavalier.'

Prithiraj was a younger brother of Maharaja Rai Singh. He was one of the nine gems of Emperor Akbar. His gallantry in the field of battle won him a *jagir* in Gagarongarh which the brave Achal Das Khichi had watered with his blood. Prithi Raj was at the same time a great *bhakta*, his name being included by Nabhaji in his Bhaktamala.

Veli Krishna Rukmini ri is the most famous work of Prithi Raj. It holds a high place in the Rajasthani literature. In the words of Dr. Tessitori the *Veli* of Krishna and Rukmini 'is one of the most fulgent gems in the rich mine of the Rajasthani literature . . . . . . this masterpiece of the Rajput muse has been awarded the palm by the consensus of all the bards . . . . . . this little poem of Prithiraj is one of the most perfect productions in the Dingala literatuie, a marval of poetic ingenuity in which, like in the Taj of Agra, elaborateness of detail is combined with simplicity of conception, and exquisiteness of feeling is glorified in immaculateness of form.'

गीत १०

[In this song Adho Duraso, the great Rajasthani poet and a contemporary of Prithi Raj, speaks of the *Veli* as the fifth Veda and the nineteenth Purana.]

गीत २०

१

रुकमणि गुण लखण रूप गुण रचवण।
वेलि तास कुण करै वखाण॥
पांचमौ वेद भाखियो पीथल।
पुणियौ उगणीसमौ पुराण॥

२

केवळ भगत अथाह कलावत।
तैं जु किसन-त्री गुण तवियौ॥
चिहुं पांचमौ वेद चालवियौ।
नव दूणाम गति नीगमियौ॥

३

मैं कहियौ हर-भगत प्रिथीमल।
अगम अगोचर अति अचड॥
व्यास तणा भाखिया समोवड़।
ब्रह्म तणा भाखिया वड॥

—आढो दुरसो।

महाराजा दळपतसिंहजी रौ गीत

[Maharaja Dalpat Singh (1612-13) was the son and successor of Maharaja Rai Singh. Like his famous maternal uncle, Maharana Pratap Singh, he had a great dislike for the subjection of the Mughals and made repeated attempts to throw away the yoke of dependence. But lacking the geographical protection as well as the support of nobles, which the Maharana had, he could not succeed. He was betrayed by some of his own nobles and captured and imprisoned at Ajmer.

Champawat Hathi Singh of Harsolav, while on his way to his fatherinlaw's to bring his wife, stayed at Ajmer and came to know of the captivity of Dalpat Singh. He made an attack on the prison and set the Maharaja free. They were, however, surrounded by the Imperial army and fell fighting bravely.]

गीत २१

[This song written by Prithi Raj refers to Maharaja Dal Singh's fight with the Mughals.]

गीत २१

१

दळा दियती ओळभा जैतमाल दिसा ।
निस अरध जागवी थाट नमियौ ॥
साहिजादा तणै महल नवसहसौ ।
रासउत दोपहर तेण रमियौ ॥

२

रोद घड़ राव रावळ रमे आधरत ।
भाग सौभागणी कमंध भीनौ ॥
मुगलणा आंगणे प्रेम रस माणवा ।
दलै दीहां भलौ मोहत दीनौ ॥

३

हार मे चीर गज मीर खंडत हुम्रे ।
पहट सुज पाधरे खेत पाली ॥
जवनणी तणी घड़ पूगड़ी जीव लै ।
होड गहणा हसम छोड हाली ॥

—राठौड़ पृथ्वीराज ।

महाराजा सूरसिंहजी रौ गीत

[Maharaja Sur Singh was the step-brother of Maharaja Dalpat Singh whom he succeeded in the year 1613. He was a great warrior and took part in many Imperial battles. He ruled till 1631.]

गीत २२

[This song speaks of the consternation caused among the Bhati principalities of Pugal, Bikampur, Barsalpur etc. by the Maharaja's imminent invasion.]

गीत २२

१

पूगळ पाळटी, थरकियौ विकंपुर ।
कहै छूटां कांहि ॥
उदधि राजा सूर उळटौ ।
जादवां गढ जाहि ॥

२

वैरसळपुर छाडियौ वळ ।
आज नहिं का ओट ॥
समंद जिम रायसिंघ-संभ्रम ।
कमंध वोढै ओट ॥

३

देवरावर अन घड़ दीठौ ।
भाटियै भंगाण ॥
उळट ढाहण वडा अनड़ां ।
मिलो छुंडे माण ॥

४

गुहिर दुरंग अजीत गांजे ।
जादमां क्यू जेर ॥
सकै नह दुधि सूर समुहौ ।
मांडि जेसळमेर ॥

—बारठ हरसौ ।

गीत २३

[This song composed by the famous Barath Shankar describes in a poetic way the reign of justice of Maharaja Sur Singh who has been compared with Mandhata.]

गीत २३

अजा सिंघ चालै बिन्हे वाट हुइ अेकठा।
अेक छति देव गति हाथ आणी॥
मार के सार के पाणि गह मेदनी।
मानधाता पछै सूर माणी॥

२

बाघ छाळी बिन्हे वाट सुधा वहै।
कोइ मारै नहीं जोर कांही॥
मानधाता तणौ राज माल्हावियौ।
मारवै राव वीकाण मांही॥

३

आसिया गया मेवासिया छोडि अहि।
रूक पाभौ लगै साह राणै॥
अजा पंचमुख बिन्हे अेकठा ऊछरै।
जंगळपतिसाह समभाय जाणै॥

४

चमर माथै ढुळै पखै सेवग चलण।
पाट ऊधोर पख बिन्हे पूरौ॥
सोहियौ भलौ रायसिंघ रौ सिंघलौ।
साजि मेवास अेवास सूरौ॥

—बारठ संकर।

महाराजा करणसिंहजी रा गीत

[Maharaja Karan Singh (1631-1669) is another great name in the annals of Bikaner. He was a ruler who was held in high esteem by the Emperor Aurangzeb as well as by his contemporaries in India and won for the Rulers of Bikaner the proud title of Jai Jangal Dhar Badshah, which now is emblazoned on the Bikaner Coat of Arms. He was at the same time a great scholar and a patron of learning. There are in the Bikaner manuscripts library some important works on poetics and other subjects named after him.]

गीत २४

[This song gives in a vigorous style a graphic description of Maharaja Karan Singh's attack on Golcunda.]

गीत २४

धर धुज्जे गज्जे गयण वज्जे मेरि निहाव ।
अरी अलंगे ओद्रके चढियौ सूर-सु जाव ॥
चढियौ सूर-सुजाव नगारै चोट दै ।
फिर जुग्गां आदीत विचै दळ वादळै ॥
ढाल फरंकै पूठ वहंतां मद-भरां ।
हाल चलै फणि सेस हुवै पाइ हैंवरां ॥

२

हैवर गैवर हल्लिया लीण लसक्कर लोर ।
गोवळ-कुंडे ऊपरै पड़ै नगारै ठोर ॥
पड़ै नगारै ठोर चढै है चक्रवति ।
तो सु हुइस मुहमेज लड़ै कुण छत्रपति ॥
दळ-थंभण करणेस विधूंसण अरि-दळां ।
सबळां चाढण बोल गढां सिर सब्बळां ॥

३

सबळा गढ गंजण सदा भांजण सबळा भूप ।
नरपत्ती वीकाण रा राज नवै खंड रूप ॥
राजनवै खंड रूप विभाड़ण राइयां ।
छै पाळट्टा कोट लड़ै सू ताइयां ॥
महपत्ती कमधज्ज मसंदां मोड़ण ।
त्रिजड़ां मुहि तुरकाण तणी जड़ तोड़ण ॥

४

त्रिजड़ां मुह्वि तोड़ै तुरक नीजोड़ै नेजाळ ।
सायर लग धर संग्रही भारथ भीम भुजाळ ॥
भारथ भीम भुजाळ भयंकर इन भड़ां ।
सत हर सारि संघारि उपाड़ण अम्रड़ां ॥
भिड़तै दोइ पतिसाह तणा दळ भंजिया ।
तैं छळि साहजहान अगंजी गंजिया ॥

५

गढां अगंजां गंजरा भिड़ भंजरा अभंग ।
हैमर उरि धर हक्कया बेऊं थाट बरंग ॥
बेऊं थाट बरंग कमध अबळां बळी ।
मौजां लाख वरिस महीपत मंडळी ॥
जैतहरा राजान बिया क्रन जैतसी ।
कमरै ज्यूं दहवाट किया दळ कुतबदी ॥

६

भंजे साह कुतब्बदी गह गंजे तिलंगांरा ।
क्रन्न फतै कर आवियौ जंगळवै सुरतांरा ॥
जंगळवै सुरतांरा नगारै वाजतै ।
गोवळकूंडौ गाहि गयंदे गाजतै ॥
मीर जूमलौ आरिण समापै साहि नूं ।
धूहड़ दक्खिरा देस विलग्गौ राह नूं ॥

७

राह विलग्गो अरिहरां ग्रहरा करण गज गाह ।
देवागिर सरिखा दुरंग बैठौ गिलै दुबाह ॥
बैठौ गिलै दुबाह अगंजी छत्र सिर ।
राजा 'आरंभ राम कि बीजौ इन्द्र किर ॥
सुरतारणां सुरतारण सिरै साह सूर रौ ।
कोड़ि दिवाळयां राज अविच्चळ क्रन्न रौ ॥

गीत २५

[This song describes how Maharaja Karan Singh foiled the plot of Aurangzeb to convert the Rajput Rajas and their followers to Islam after taking them beyond Indus under the pretext of a compaign against Kabul. With the assistance of a friendly Syed the Maharaja discovered the intention of the Emperor and under his leadership the Rajas destroyed the boats that were meant to carry them. The Khyat relates how on this occasion, the Rajas to show their gratitude seated him on a throne, made a *tilak* on his forehead and hailed him as Jai Jangal Dhar Patisah—Victory to the Emperor of Jangal.

See History of Bikaner, pages 214-246.]

गीत २५

१

करण प्रथी इक-राह पतसाह आरंभ करे।
कूच कर हले दर कूच काजा॥
अटक असरांण रा कटक सब ऊतरे।
रहे तट वार हिंदवाण राजा॥

२

वंस खट-तीस मिल वात या विचारी।
जोर औरंग पड़े सोर जाडी॥
सूर रौ सूर केवांण भुज साहियां।
आभ पड़तां हुवौ भूप आडी॥

३

कुहाड़ां मार जिहाज वटका करे।
धीर सारां धरे मेट धोखो॥
करां खग तोल मुख बोल कहियौ, करण।
जितै ऊभौ इतै नहीं जोखो॥

४

करण वाखांण दुनियांण धिन-धिन कहे।
धरम क्षत्रियांण भुज अमर धारू॥
अटक सूं लियां हिंदवांण आयौ उरड़।
मुरड़ पतसाह वीकाण मारू॥

—देदो।

गीत २६

[The Emperor was naturally very angry with the Maharaja and he sent an army against him. The Maharaja applied to Karaniji for help. He proceeded to Desnok and worshipped the goddess with an hymn of his own composition praying for protection against the Mughals. The Emperor on an after-thought re-called the army and sent an *ahdi* (messenger) to summon the Maharaja to Delhi.

The hymn composed by the Maharaja, which is still sung at the Desnok shrine on the night of the *rati-jaga*, is given on the next page.]

गीत २६

१

भिड़ती खुरसाण जिते दळ भागा ।
आई, करण तुहारी ओट ॥
वीकाणौ देसाणै वांसै ।
करनादे, पलटै क्यूं कोट ॥

२

मूगल-दळ मेटो, मेहाई, ।
धर जंगळ सिर भाय धरै ॥
वीकै दुरंग थापियो वांकौ ।
कांटां सरण उबेळ करै ॥

३

आई जंगळ राखियो ओलै ।
राजा धरम हींदवां राह ॥
करण सहाय आवतां करणी ।
पाछा दळ मुड़िया पतसाह ॥

—महाराजा करणसिंह ।

गीत २७

[This song describes the awe inspired by the Maharaja. It goes on to say that while other princes were afraid of the Mughal Patishah, the Mughal Patishah was afraid of Maharaja Karan Singh.]

गीत २७

१

कमध कीधसर धरा आण आलम कहे।
वैरियां विहंड नीसाण वायौ॥
और भूपाळ सहि ओद्रकै असुर सूं।
असुरपति ओद्रकै करण आयौ॥

२

आवियौ दखिण हूं मुरड़ ऊभै अणी।
देसपति हुवै किण अवर दूजै॥
धकै औरंग रै अवर छत्र धूजिया।
धकै करण साह,रै साह धूजै॥

३

सूर रौ तपै नरनाह आखाड़सिध।
धजवड़ा पाण गैणाग धारै॥
मीर भय थरहरै दूसरा महीपत।
मीर पति थरहरै करण मारै॥

गीत २८ और २९

[The next two songs describe in a vigorous style the Maharaja fighting in the battlefield. The rhythmic flow of the language may be specially noted.]

गीत २८

१

करगि तोलतौ रूक चख चोळ कीयां करण।
सुभट वणिया बिहूं वाह साथै॥
हाकतौ थाट ऊवेळतौ हरवळां।
मोरचां आवियौ घाट माथै॥

२

गड़ड़तै सोर भरि जोर माती गहण।
खड़ड़तै कायरै लोह खिलतै॥
चाळ चढियौ कड़ै सूर-सुत चापड़ै।
छाडियै पागड़ै मछर छिळतै॥

३

वळां चहुं बाण गोळां खरां वरसतां।
धड़ै धूपाण केवाण धारे॥
भभकियौ वळै भाराथ उकतौ भुजे।
साथ हाकलि जंगळनाथ सारे॥

४

वाढि अरि काढि जळ चाढिवे वीकपुर।
साचवे विरद रायसिंघ साजा॥
धरा उजवाळियां दीपियौ खड़ग सिध।
रण फतै कियां जग जेठ राजा॥

गीत २६

१

गोळे नाळिअे वाजंती, घड़ा गाजंता करंती घोरि ।
खिवंती ऊनागे खागे, रचावंती रीठ ॥
टीलां वागां रागां चाढि, घूमरंतो वीच घोड़ौ ।
नाखियौ सूजाणी, लोहे पांखियै नित्रीठ ॥

२

वेलियां बापूकारंतौ, आधारंतौ भुजे आभ ।
वाकारंतौ वैरीहरां, साभतौ सनाह ॥
वारणां घड़ां वारंतौ, मारंतौ मसंदां मेछां ।
साह रा कामां सारंतौ राजा कणा साह ॥

३

डहोळंतौ दखिणाधी घड़ा रायांसिंघ दूजौ ।
हिलोळंतौ तुरी खुरी उरे बंध हाल ॥
तौलंतौ सोहै त्रिजड़, खोलंतो ओणी खळां रै ।
रोळंतो छुडाळौ राजा टंटोळंतौ टाल ॥

४

फाड़ंतौ फौजां अफिर, घूमाड़ंतौ घाअे घड़ ।
भवाड़ंतौ वीक भलौ खिलंतौ नि घात ॥
वीजळा भाड़ंतौ वैरी, बाबाड़ंतौ जंत बीजौ ।
पैलाड़ै पाड़ंतौ सोहै राठौड़ां रौ छात ॥

५

है खुरे गाहंतौ हेकां, बोलाड़ंतौ भड़ां बीजां ।
साहंतौ वाहंतौ सार गाहंतौ सरीक ॥
ढाहंतौ काळां ढैचाळां रौदाळां पौचाळौ राजा ।
वडा व्रद वीका वाळा वहै दूजौ वीक ॥

६

रूक हूं भरत्त रत्त, धरंतौ कोप धूहड़।
बेहड़ा घड़ा करंतौ, वरतौ दुबाह॥
सूर ही करै सराह पातिसाही बोलै पूरौ।
वाह वाह वीकानेरै तणी हथवाह॥

७

खगे नगे खळां खेसे, पगे राखी पातिसाही।
साखी तां वातां रौ सूर, सोळ सै संमति॥
बीजापुरौ सन वीतौ, वजाअ्रे जेत्राई वाजा।
जीतौ जीतौ महाराजा वदीतौ जगति॥

—वीठू दूदो सुरताणोत।

गीत ३०

[There is a popular Hindu custom that one should repeat the names of Sri Krishna and the *datars* (generous persons) on getting up in the early morning. This song says that Maharaja Karan Singh was such a great *datar* that the people repeat his name even before that of Sri Krishna.]

गीत ३०

१

परभात समौ परमेसर पहिलौ।
लाधी जाग तियाग लहै॥
पाट पगार संसार प्रमाणौं।
करण-करण खट वरण कहै॥

२

सबळा विरद वहण सूजावत।
अबळा बळी अचळ ऊबेळ॥
जंगळ जपै राज जंगळवै।
जगत गुरू पहिलौ जग छेळ॥

३

खट-दस-वीस वंस खत्रियां गुरु।
खट दरसण आचार खरौ॥
वाखाणै ऊगां दिन वहिलौ।
हरि पहिलां किलियाणहरौ॥

४

चारण भाट थाट वड चौकी।
वड दातार चढंती वेस॥
राम अघौ ऊगतां अघौ रवि।
नांव जपै नवसहस-नरेस॥

गीत ३१

[This is an elegiac song on the death of Maharaja Karan Singh. The poet says that in spite of the efforts of Aurangzeb the Maharaja preserved his honour untarnished and his glory unimpaired.]

गीत ३१

१

नरां नाह पतसाह छोडाड़ सकियौ नहीं ।
समांमो कमंध जोय निमांमी सिंध ॥
आप रा वडेरां खाटिया अखाड़ा ।
करण गयौ प्रवाड़ा बांधियां कंध ॥

२

छुडावण घणां खपियौ दिली-छातपत ।
रूक भैचक हुवा दाख दोय राह ॥
पुराणा नवा वीकां तणा प्रवाड़ा ।
सीस बांधे गयौ जंगळ-पतसाह ॥

३

कमळ विण नामियां दंडवत विण कियां ।
वजाड़े प्रथी सिर सुजस वाजा ॥
विरद विण छोडियां कुजस विण बुलायां ।
रेह विण लगायां गयौ राजा ॥

४

साह सूं गयौ अनमी थकौ सूर-सुत ।
राय सतियां तणै भूल रसियौ ॥
विरद वांकम तणा श्री कमळ बांधियौ ।
वीद वांकम सुरां लोक वसियौ ॥

महाराजा अनूपसिंहजी रा गीत

[Maharaja Anup Singh was the tenth in descent from Rao Bikaji. He ruled from 1669 to 1698. The Maharaja was undoubtedly one of the most remarkable personalities of his day in India. He was a noted general and administrator, a distinguished scholar and author as well as a great patron of literature and art. He revived the golden days of Bikaner valour and fame. He took part in the numerous compaigns of Emperor Aurangzeb in the Deccan and personally directed the charge against Golcunda.

He collected around him, even when he was the heir-apparent, a galaxy of poets and literary men. He was himself the author of many works on different subjects. The wellknown Manuscripts library of Bikaner, now named after him as the Anup Samskrit Library, contains books the great bulk of which was collected in his days. 'When the Brahmanas were concealing their books and often destroying them from fear of the intolerent Emperor, Anup Singh bought a number' and they are still preserved in the Library.]

गित ३२

[This song says that as Maharaja Jaswant Singh is dead and the Maharana has taken to the mountains Maharaja Anup Singh is the sole Saviour of the Hindus and the Hindu religion.]

गीत ३२

१

करे पाण सुरताण अराण सहु करेवा।
मुवौ जसवंत जिकौ सींग मोलै॥
पाण तज राण खुमाण ग्यौ पहाड़े।
आज हिंदवाण वीकाण ओलै॥

२

पेख उतराद दखणाद पूरब पछिम।
धूज मन सरम सारी धरा की॥
सबळ दोय राह री साह री मान संक।
ताहरी करण-सुत ओट ताकी॥

३

कूरमां जादमां अहाड़ां कमधजां।
चळावी चहूं जुग वीच चावी॥
मांम हिंदू धरम तणी सारी मिलै।
अना राजा खनै चाल आवी॥

४

डुबौ घटियै कळू अघट वीकाहरौ।
भलौ सौभाग संसार भाखै॥
राज हिंदवाण री लाज जिम रहावी।
राज री लाज व्रजराज राखै॥

—आसियो भोपत।

गीत ३३ और ३४

[These two songs describe the Maharaja fighting in the battlefield.]

गीत ३३

१

घटा उळटै मंतगां त्यार त्रंबाटा जुभाऊ घुरै।
चोसटा कीलके देवी चढै मुखां चोप ॥
वीजापुरां दिलीनाथ जोड़ो आय काम वणै।
आडो दिली फौजां लाडो मांडजे अनोप ॥

२

चौमासे वादळां जिहीं फौजां रा समूह चालै।
आगली गयांद छाजै अगाजै अपार ॥
विकटा सुभटा विढे पटा छुटे तेण वेळा।
धणी घटा आडो घरे राजा जटा धार ॥

३

प्रथीनाथ पोधिया भाराथ पाथ जेम पोधै।
हाथ काढै राजा जठै चौगणो सहास ॥
पातस्याहां भांजे ग्वेत पूठ ग्वे पातस्याहां।
पातस्याहां ग्रहे मोखे पातस्याहां स ॥

४

बाणां बाण बाजै गोळा चोसटा सवीर वकै।
वाहाहरां मील भाजै छाजै पखां बोल ॥
जठी-जठी भार पड़ै मीरजा ओहटै जठी।
तठी-तठी राजा आडो ओडजे सतोल ॥

५

वीजापुरी गोळकुंडे सभुं सुं वांधियां वेधै।
कांधे ब्रद नवा कोटां कहाविया कोड़ ॥
है-वै पती आगे अनै सारा सेत बंध डोहै।
तीन पातस्याही राड़ी अेकै धकै तोड़ ॥

६

दिली रा हरोळ क्रन तणा रायांसिंघ दूजा ।
सिंधु भुजा पूजै भड़ां पातस्या सिपाय ॥
नवे लाख घोड़ा तणी पानस्याही तणी नेकी ।
अकै राजा अनै बंधे दुहूं भुजां आय ॥

--बारठ अमरदास ।

गीत ३४

१

वागां ऊपड़े विखमी वार धड़के आकास धर।
  खरौ खेध वाजी खरा वहसै दुवाह॥
निहसै केवाण नागै ऊससै विचै आराण।
  साह री मदति साजै जांगळू रौ साह॥

२

रह्यौ भाण साहि रथ खड़े नहीं देखै खड़ौ।
  पड़ै लोह पार पाखै भगे खागां भाट॥
कन्न रै विचै केकाण माणौ आप तणै मारू।
  ऊपड़ै वेळा अफारी नांखियौ निराट॥

३

हौक रै विचै हेकल बापूकारै पासां बेली।
  सिरीहथां वाहै सार ऊडै सतां अंग॥
रासाहरै साहि रूक भूक कीया खळां भांजे।
  आप रै प्रमाण आनौ जीप ऊभौ जंग॥

४

दिली रा राखै मृजाद महा करै जुध मोटो।
  वजाये जैताई वाजा कियौ फतै काम॥
सिवै री सेना संघरि आप रहे खेत साजौ।
  नेत बंध राजा कियौ कियौ वडौ नाम॥

—सांदू जगौ।

गीत ३५

[This song eulogises the Maharaja as the defender of the Hindu Dharma.]

गीत ३५

१

अन काग धरा तणौ इंद आयां ।
वहि जावै अंब चहुं वळ ॥
जळ-चाढण राजा जांगळवै ।
जंगळ संचै तेण जळ ॥

२

सघण वरसतै समौ सदाई ।
जळ अवरां धर चौ वहि जाहि ॥
पाणी चाढण साम आप रै ।
महि राखे तैं पाणी मांहि ॥

३

अना धरा थारी चौ औ गुण ।
सुचळ न्हावण सथर सधीर ॥
चाढण नीर वीकपुर- नायक ।
निज धरती राखे तैं नीर ॥

४

औरंग कोपे सघण ओहीनौ ।
करण तणा इम जगत कहै ॥
रेणां अंब सुणे तैं राखे ।
राजा हींदू धरम रहै ॥

गीत ३६

[This song refers to the year 20 (samvat 1720, A.C. 1663) which was a year of great adversity specially for the literary class. The song says that those who had taken refuge with Maharajkumar Anup Singh were saved.]

गीत १६

१

प्रळै काळ वीसौ कहत हो अ ऊपर प्रिथी।
प्रघळ पग छांह फळ चुगो पावै ॥
प्रागिवड़ किसन तिम सूर र पोतरै।
अनै मट हो वरण रह्या आवै ॥

२

हले चले दुनी माल विमन वहालिया।
भोयण मुरड़िगे धर आभ मिळगा ॥
प्रिथी चौ नाथ कवि पात वेळा पड़ी।
वडै तरवर कुंवर पलै विलगा ॥

३

दसा दूणै संमति सुकवि दस देस रा।
च्यारि भुज धणी जुग पळटि चालै ॥
संपजे नव निध पाव पत्र सेवत।
वंचे साखां व्रिख करण वाळै ॥

४

खुभ्या जळ बोळ वधि बराबर होइ खलक।
मनि किसन साम वे जदिन माया ॥
कळप-व्रख कमंध छाया करे कवियणां।
ऊभरे जिता वीकाण आया ॥

गीत ३७

[This song was recited on the occasion of Maharaja Anup Singh's marriage with the daughter of Rawal Akhai Singh of Jesalmer. It extols his great bounty saying that it is not easy for other princes to tread in his footsteps.]

महाराजा अनूपसिंघजी जेसळमेर परणीजण पधारिया। रावळ अखैसिंघजी पेसवाई में कोस ३ सामा आया। पीछै विवाह हुवौ। त्याग वांटण सारू दरबार री तर्फ रा असामी जेसळमेर रया। त्याग रा रिपिया डेढ लाख वांटिया। वडौ जस लियौ। जिण रौ गीत।

गीत ३७

१

माडे ची धरा अना कुळ मंडण ।
वड दातार अभनमा वीक ॥
मौड़ बंध्यां आयौ तूं मारग ।
मौड़ बंध्या संकं मंडळीक ॥

२

चीत उदार जादमां चंवरी ।
आप तणै कुळ चाढण ओप ॥
पाडोसियां कठण सुज पैंडौ ।
आयौ पैंडै जेण अनोप ॥

३

करण-तणै परणंतै कयावर ।
कर मुकता कवि बियै कल्याण ॥
वडहर कहियौ पंथ वडाळौ ।
जांगळवा कहियौ जेसाण ॥

४

रासाहरे तिकूणै रेवंत ।
झड़ी मंडाय वडा व्रद झाल ॥
गांगाहरा सोचिया गढपत ।
चील तियै नन सकिया चाल ॥

पंत री

गीत ३८

[This song was composed on the death of Maharaja Anup Singh. Herein the poet says that after the death of Maharaja Jaswant Singh of Jodhpur, Anup Singh took upon himself the obligation of defending the Hindu Dharma.]

गीत ३८

१

दळां साह रां वाह दोय राखे दुनी ।
कमंध विसरामियां कहै नव कोट ॥
जसै रै मरण सूं पछै जोरावरी ।
अनां हिंदवाण ध्रम राखतो ओट ॥

२

करण इक राह पतसाह खमियौ किनौ ।
प्रथी जोगणापुरां दाखवे पांण ॥
धरम खट वरण रौ जिनौ ढुवतौ धरा ।
करण-सुत राखतो साहि केवांण ॥

३

हेडवे थाट खत्रवाट विध हालतौ ।
सूरहर आप रा भुजां सारू ॥
धरा अनमी थकौ रह्यौ जंगळ धणी ।
मरण जीवण जितै राव मारू ॥

४

पाट हुतो तिणां प्रवाड़ा पाट पत ।
वजाड़े वार संसार वाजा ॥
आप री राख रज सुरग वसियौ अनौ ।
राज-रिध भोगवे महाराजा ॥

पदमसिंहजी रा गीत

[Padam Singh (1645-1683) was a younger son of Maharaja Karan Singh. 'Padam Singh is *par excellence* the hero of Bikaner and occupies in the minds of the people, the same place which Richard the Loin-hearted holds or held on the minds of the people of England. To the present day his huge sword is reverently preserved . . . . Reckless courage, great personal strength, and extreme open-handedness were the characteristics on which Padam Singh's popularity rested'. His generosity won for him a place in the great *datars* of all ages 'whose names should be reverently repeated at Parameswara's time *i.e.* in the early morning'. He made a gift of nine lakhs of rupees to a charan at Udaipur in reward for a single complimentary couplet.]

गीत ३६

[This song describes how Padam Singh avenged the death of his brother Mohan Singh who was murdered by the Kotwal of Aurangabad. 'Hearing of the murder he drew his sword, grasped his shield, and hurried into the durbar where the Kotwal had gone. The Emperor retreated hastily to the palace and the nobles stood in consternation Padam Singh rushed upon the enemy and severed him into two with a blow which also left a mark upon the pillar near which the Kotwal was standing'.]

पदमसिंहजी कोटवाळ रै साळै नै मारियौ तिण सायद रौ गीत।

गीत ३६

१

मोहण अंबखास विचै जुध पदमा ।
किलमां चड्यौ कराड़ै ॥
भायां वैर उग्राहण भाई ।
आयौ खाग उघाड़ै ॥

२

सांभळ भ्रात, मती कर सांसौ ।
जोवत हुयग्या असुर जुवा ॥
अेकण घाव बि-टूक सदा हुवै ।
अेकण घाव छ-टूक हुवा ॥

३

कंध करग पग अंग कणं कण ।
रूक सिर झाटके बिया रासा ॥
वैर उजवाळतै चौगणौ वाळियौ ।
नैर वसियौ नहीं रात वासा ॥

४

नमो नरनाह हथवाह पदमा निडर ।
बोढ अरि थाट असुरां सबांही ॥
साहियां खड्ग करणेस रा छावड़ा ।
मालियौ भलौ अंबखास मांही ॥

५

ताप थारै पदम कमंध अेकाधपत ।
चोळ चख देख पतसाह चलियौ ॥
साह दरगाह मैं वैर नवसहंसा ।
व्याज लीधा थकां वैर वळियौ ॥

गीत ४०

[This song relates another incident of his reckless bravery. Padam Singh was lying mortally wounded in the battlefield when the Maratha general Jadu Rai, whose brother Sanwat Rai had fallen at the hands of Padam Singh, happened to see him. Eager to avenge the death of his brother, Jadu Rai struck Padam Singh a blow. Padam Singh, roused from his stupor by it, with a dying effort sprang up, seized Jadu Rai, dragged him from his horse, threw him on the ground, knelt on him, drove his dagger three times through his chest and back, and expired with the last thrust.]

जादूराय नै मारियौ तिगा भाव रौ गीत।

गीत ४०

१

घावां बहु खेत पड्यौ त्रप भूमत ।
बुध-हीणै कीवी सिरवाह ॥
जठै पदम गिरतै जादम नै ।
गोडां तळ दीनौ गजगाह ॥

२

मन थारौ मुगाजं मुरधरिया ।
खुस रीझां देवण दध खीर ॥
आयं काम पदम आंटीलै ।
मार लियौ टीकायत मीर ॥

३

कर जुध धरा रह्यौ करनाणी ।
बदखोरौ आयौ चढ वाढ ॥
घोड़ै हुंत लियौ झल घांटौ ।
देखत पार करी जमदाढ ॥

४

मैंगळ तणी समापण मौजां ।
सकवां रयौ नहीं संसार ॥
अपसर अर जादू रै अंग में ।
कर जुत मांही रयौ कटार ॥

५

झुरसी निरधन अबळ हजारां ।
रीझां दियण सिरै दोय राह ॥
पड़तै पदम कमंध पटोधर ।
पाड़ लियौ दिखणयां पतसाह ॥

गीत ४१

['A charan and his wife, near Bikaner, were in great poverty. They reflected that if they were but to apply to Padam Singh, they would be sure of relief but they neither made nor knew ballads or verses, and were too proud to beg directly. They resorted to a method of getting the money required, and at the same time of preserving their respectability. The wife, who could write, drew up a bond, attested by the sun and moon, purporting to be written by Padam Singh and pledging him to pay Rs. 140 which he had borrowed from the charan. The latter went to the Dakhan with the bond. There Padam Singh received him kindly, and divining his circumstances and motive, acknowledged the bond, and not only ordered that it should be paid, but that with ten rupees additional it should be paid by his heirs and successors annually to the charan's representatives, and for two generations it is said to have been actually paid.' The name of the charan has been given in the Khyat as Gogadan.]

गीत ४१

१

पणधारी सयळ पदम वीकपुरा ।
गुण पातां सारण गरज ॥
राजा वात घणा जुग रहसी ।
कव हाथां लिख दै करज ॥

२

तण करणेस महा घण त्यागी ।
सारै तूझ सुजस संसार ॥
खत रिपिया लिख दै खेड़ेचा ।
अणलीधां लीधां उणियार ॥

३

करतां बहु कागद मुकता कर ।
कव बौहरौ यह अरज करै ॥
खूबी करां ऊगटां खावां ।
सदा सबळ धुर गरज सरै ॥

४

विरचै नहीं पदम विनड़ंतां ।
घणी वात जस भोम घणी ।
दे सांसण पूठे चा देवै ।
धर जंगळ जांगळू धणी ॥

५

बीसां सात नगद् वांटै वण ।
वळे अेक रिपिया दस वाध ॥
दसरावै दसरावै दीजै ।
अणफट खत मामलौ असाध ॥

६

सुणां नाग नर देव स कोई।
विमगौ दान अक्रूती वात॥
कीवी किणी न कोई करसी।
पदम जिसी लगायत पात॥

गीत ४२

[This song eulogises the bravery and generosity of Padam Singh.]

गीत ४२

१

लागा पग सेस आभ सिर लागौ।
सुणियौ नह भागौ संसार ॥
मोटी पाघ ऊपरै पदमा।
तूटी सुणी घणी तरवार ॥

२

थ्हारौ सुजस अमर, करणावत।
वासर जग बहु हुवै वितीत ॥
वाधारियौ पाघड़ौ विढतै।
वैराड़ियौ नहीं वड-चीत ॥

३

सामी इणी उरड़ियौ सामौ।
फोजां निरख न कीनौ फेर ॥
तैं अंत उजळ कियौ करणावत।
नरां बियां सिर बीकानेर ॥

४

भलौ भलौ सारौ जग भाखै।
कही न लांई वात कहीं ॥
मागजधरां वधावण मोटां।
मोटी पाघ संसार महीं ॥

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